

ORPHEUS BRITANNICUS

When the Cock begins to

Crow

ZD 172

COMPOS'D

By Mr. Henry Purcell

FOR

Two Sopranos,

Bass,

AND

A THROUGH-BASS

Copyright *William F. Long*, MMVI

"When the Cock begins to Crow" from *Orpheus Britannicus*

Henry Purcell

Original in F Major

Soprano 1

Soprano 2

Bass

Continuo realized by W. F. Long

Harpisichord

When the Cock be - gins to

When the Cock be - gins to Crow,

When the

Detailed description: This system contains the first six measures of the piece. It features four staves: Soprano 1, Soprano 2, Bass, and Harpsichord. The key signature is two sharps (F# and C#) and the time signature is 3/4. The Soprano 1 part has rests in measures 1-3 and then begins with a half note G4 in measure 4. The Soprano 2 part begins with a quarter note G4 in measure 1. The Bass part has rests in measures 1-3 and then begins with a half note G2 in measure 4. The Harpsichord part consists of a treble and bass staff with chords and a simple bass line.

7

S 1

S 2

B

Hpsi.

Crow, when the Cock be - gins to Crow; to Crow; —

when the Cock be - gins to Crow; when the Cock be -

Cock be - gins to Crow, When the Cock be - gins to

Detailed description: This system contains measures 7-12. It features four staves: Soprano 1 (S 1), Soprano 2 (S 2), Bass (B), and Harpsichord (Hpsi.). The Soprano 1 part begins with a quarter rest in measure 7, followed by a half note G4 in measure 8, and then continues with a melodic line. The Soprano 2 part begins with a quarter rest in measure 7, followed by a half note G4 in measure 8, and then continues with a melodic line. The Bass part begins with a quarter note G2 in measure 7, followed by a half note G2 in measure 8, and then continues with a melodic line. The Harpsichord part consists of a treble and bass staff with chords and a simple bass line.

"When the Cock begins to Crow"

14

S 1
Cock - a-do dle - do; — Cock - a-do dle - do; —

S 2
gins — to Crow; Cock - a-do-dle - do; — Cock - a-do-dle-

B
Crow, — Cock - a-do-dle - do; — Cock - a-do-dle-

Hpsi.

19

S 1
when the Em-bers, the Em - bers leave — to — glow, and the

S 2
do; — when the Em - bers leave to glow, and the

B
do; — when the Em - bers leave to glow, and the

Hpsi.

24

S 1
Owl cries _____ to whit to who, to

S 2
Owl cries to whit to who, to whit to who, to who, to

B
Owl cries to whit to who, to whit to who, to who, to

Hpsi.

29

S 1
whit to who, to whit to who; _____ When Cric-kets do sing, and

S 2
whit to who, to whit to who; _____ When Cric-kets do sing, and

B
whit to who, to whit to who; _____ When Cric-kets do sing, and

Hpsi.

"When the Cock begins to Crow"

34

S 1
Mice roam a - bout, when mid-night Bells ring, ring, ring, ring,

S 2
Mice roam a - bout, when mid-night Bells ring, ring, ring, ring, ring,

B
Mice roam a - bout, when mid-night Bells ring, ring, ring, ring,—

Hpsi.

39

S 1
ring, ring, ring, ring, ring, ring to call the De - vout;

S 2
ring, ring, ring, ring ring to call the De - vout; When the

B
ring, ring,— ring, ring,— ring to call the ___ vout; When the

Hpsi.

rit.

44

S 1
When the La - - - zy lie stretch - ing, and thinks 'tis no

S 2
La - - - zy lie stretch - - - ing, and thinks 'tis no

B
La - - - zy lie stretch - - - ing, and thinks 'tis no

Hpsi.

49

S 1
harm, their zeal is so _____ Beds are so warm; when the

S 2
harm, their zeal is so cold, and their Beds are so warm; when the

B
harm, their zeal is so cold, and their Beds are so warm; when the

Hpsi.

54

S 1
long — la - zy slut has — made the Par - lour clean, no

S 2
long la - zy slut — has not made the Par - lour clean, no

B
long la - zy slut has — made the Par - lour clean, no

Hpsi.

58

S 1
Wa-ter on the Hearth is put, but all, — all, — all — things

S 2
Wa-ter on the Hearth is put, but all, — all things in dis -

B
Wa-ter on the Hearth is put, but all, — all

Hpsi.

63

S 1
in dis - or - der seen, all things in dis - or - der seen; all, all,

S 2
or - der seen, all things in dis - or - der seen, all things in dis -

B
all things in dis - or - der seen; all things in dis - or - der seen;

Hpsi.

67

S 1
all things in dis - or - der seen; Then we Tri - pit, tri - pit, tri - pit,

S 2
or - - - - - der - seen; Then we Tri - pit, tri - pit, tri - pit,

B
all things in dis - or - der seen; Then we Tri - pit, tri - pit, tri - pit,

Hpsi.

accel.

"When the Cock begins to Crow"

70

S 1
tri - pit, tri - pit, tri - pit, tri - pit, tri - pit, tri - pit, tri - pit, tri - pit,

S 2
tri - pit, tri - pit, tri - pit, tri - pit, tri - pit, tri - pit, tri - pit, tri - pit,

B
tri - pit, tri - pit, tri - pit, tri - pit, tri - pit, tri - pit, tri - pit, tri - pit,

Hpsi.

72

S 1
tri - pit tri - pit, tri - pit round the Room, and make like Bees a drow - sy,

S 2
tri - pit tri - pit, tri - pit round the Room, and make like Bees a drow - sy,

B
tri - pit tri - pit, tri - pit round the Room, and make like Bees a drow - sy,

Hpsi.

75

S 1
drow - drow - sy hum, hum, hum: Be she *Bet-ty*, *Nan* or

S 2
drow - sy drow - sy hum, hum, hum: Be she *Bet-ty*, *Nan* — or

B
drow - sy hum, hum, hum: Be she *Bet-ty*, *Nan* or

Hpsi.
a tempo

80

S 1
Sue, we make her, make her of a - no - ther hue, and

S 2
Sue, we make her, make her of a - no - ther hue, and

B
Sue, we make her, make her of a - no - hue, and

Hpsi.

"When the Cock begins to Crow" is on page 184 of Book II of *Orpheus Britannicus*. It is not associated with any larger work. The original key is F major. The transposition to D major moves the vocal parts down to a more manageable range. The bass is unfigured.

86

S 1
Pinch her, Pinch her, Pinch her black and blue, and Pinch her,

S 2
Pinch her, Pinch her, Pinch her black and blue, and Pinch her,

B
Pinch her, Pinch her, Pinch her black and blue, and Pinch her,

Hpsi.

92

S 1
Pinch her, Pinch her black and blue.

S 2
Pinch her, Pinch her black and blue.

B
Pinch her, Pinch her black and blue.

Hpsi.

"When the Cock begins to Crow" is on page 184 of Book II of *Orpheus Britannicus*. It is not associated with any larger work. The original key is F major. The transposition to D major moves the vocal parts down to a more manageable range. The bass is unfigured.

Voices "When the Cock begins to Crow" from *Orpheus Britannicus*

Henry Purcell

Original in F Major

Soprano 1

Soprano 2

Bass

continuo

When the Cock be - gins to

When the Cock be - gins to Crow,

When the

7

S 1

S 2

B

Crow, when the Cock be - gins to Crow; to Crow; —

when the Cock be - gins to Crow; when the Cock be -

Cock be - gins to Crow, When the Cock be - gins to

14

S 1

S 2

B

— Cock - a-do dle - do; — Cock - a-do dle - do; —

gins — to Crow; Cock - a-do-dle - do; — Cock - a-do-dle-

Crow, — Cock - a-do-dle - do; — Cock - a-do-dle-

19

S 1 when the Em-bers, the Em - bers leave__ to__ glow, and the

S 2 do;__ when the Em - bers leave to glow, and the

B do;__ when the Em - bers leave to glow, and the

24

S 1 Owl cries_____ to whit to who, to

S 2 Owl cries to whit to who, to whit to who, to who, to

B Owl cries to whit to who, to whit to who, to who, to

29

S 1 whit to who, to whit to who;__ When Cric kets do sing, and Mice roam a -

S 2 whit to who, to whit to who;__ When Cric kets do sing, and Mice roam a -

B whit to who, to whit to who;__ When Cric kets do sing, and Mice roam a -

35

S 1 bout, when mid-night Bells ring, ring, ring, ring, ring, ring,

S 2 bout, when mid-night Bells ring, ring, ring, ring, ring, ring, ring,

B bout, when mid-night Bells ring, ring, ring, ring, ring, ring, ring,

"When the Cock begins to Crow"

40

S 1 ring, ring, ring, ring to call the De - vout; When the

S 2 ring, ring ring to call the De - vout; When the La - -

B ring, ring, — ring to call the — vout; When the La - -

45

S 1 La - - - zy lie stretch - ing, and thinks 'tis no harm, their

S 2 - zy lie stretch - - - ing, and — thinks 'tis no harm, their

B - zy lie stretch - - - ing, and thinks 'tis no harm, their

50

S 1 zeal is so — Beds are so warm; when the long — la - zy

S 2 zeal is so cold, and their Beds are so warm; when the long la - zy

B zeal is so cold, and their Beds are so warm; when the long la - zy

55

S 1 slut has — made the Par - lour clean, no Wa - ter on the Hearth is

S 2 slut — has not made the Par - lour clean, no Wa - ter on the Hearth is

B slut has — made the Par - lour clean, no Wa - ter on the Hearth is

60

S 1
put, but all, all, all things in dis - or - der

S 2
put, but all, all things in dis - or - der seen,

B
put, but all, all things in dis -

64

S 1
seen, all things in dis - or - der seen; all, all, all things in dis -

S 2
all things in dis - or - der seen, all things in dis - or - - -

B
or - der seen; all things in dis - or - der seen; all things in dis -

68

S 1
or - der seen; Then we Tri-pit, tri-pit, tri-pit, tri-pit, tri-pit, tri-pit, tri-pit,

S 2
- - der seen; Then we Tri-pit, tri-pit, tri-pit, tri-pit, tri-pit, tri-pit, tri-pit,

B
or - der seen; Then we Tri-pit, tri-pit, tri-pit, tri-pit, tri-pit, tri-pit, tri-pit,

71

S 1
tri-pit, tri-pit, tri-pit, tri-pit, tri-pit tri-pit, tri - pit round the Room, and make like

S 2
tri-pit, tri-pit, tri-pit, tri-pit, tri-pit tri-pit, tri - pit round the Room, and make like

B
tri-pit, tri-pit, tri-pit, tri-pit, tri-pit tri-pit, tri - pit round the Room, and make like

"When the Cock begins to Crow"

74

S 1
Bees a drow - sy, drow - drow - sy hum, hum, hum: Be she *Bet-ty*,

S 2
Bees a drow - sy, drow - sy drow - sy hum, hum, hum: Be she *Bet-ty*,

B
Bees a drow sy, drow - sy hum, hum, hum: Be she *Bet-ty*,

79

S 1
Nan or *Sue*, we make her, make her of a - no - ther hue, and

S 2
Nan or *Sue*, we make her, make her of a - no - ther hue, and

B
Nan or *Sue*, we make her, make her of a - no - hue, and

86

S 1
Pinch her, Pinch her, Pinch her black and blue, and Pinch her,

S 2
Pinch her, Pinch her, Pinch her black and blue, and Pinch her,

B
Pinch her, Pinch her, Pinch her black and blue, and Pinch her,

92

S 1
Pinch her, Pinch her black and blue.

S 2
Pinch her, Pinch her black and blue.

B
Pinch her, Pinch her black and blue.

Harpsichord "When the Cock begins to Crow"
from *Orpheus Britannicus*

Henry Purcell

Original in F Major

Continuo realized by W. F. Long

The musical score is presented in five systems, each with a treble and bass clef staff. The key signature is G major (one sharp) and the time signature is 3/4. The notation includes chords, single notes, and slurs. Measure numbers 6, 13, 19, and 25 are indicated at the start of their respective systems.

"When the Cock begins to Crow"

Musical notation for measures 32-39. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The music features a steady accompaniment in the bass line and a melody in the treble line with various chordal textures.

Musical notation for measures 40-46. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps. The melody in the treble line becomes more active with eighth notes, while the bass line continues with a steady accompaniment.

Musical notation for measures 47-52. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps. The melody in the treble line features a long, flowing line with a slur, while the bass line provides a steady accompaniment.

Musical notation for measures 53-58. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps. The melody in the treble line continues with a long, flowing line, and the bass line maintains a steady accompaniment.

Musical notation for measures 59-62. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps. The melody in the treble line features a long, flowing line with a slur, and the bass line provides a steady accompaniment.

Musical notation for measures 63-69. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps. The melody in the treble line continues with a long, flowing line, and the bass line maintains a steady accompaniment.

"When the Cock begins to Crow"

69

Musical notation for measures 69-73. The piece is in D major (two sharps) and 4/4 time. The right hand plays chords and single notes, while the left hand plays a rhythmic pattern of eighth notes. Fingerings are indicated: 4, 1, 1, 1, 2, 1, 5, 4.

74

Musical notation for measures 74-78. The right hand continues with chords and single notes, and the left hand plays a simple bass line of quarter notes.

81

Musical notation for measures 81-85. The right hand features a sequence of chords, and the left hand continues with a steady bass line.

89

Musical notation for measures 89-93. The right hand plays chords, and the left hand plays a bass line. The piece concludes with a double bar line.

Viola da Gamba "When the Cock begins to Crow"
from *Orpheus Britannicus*

Henry Purcell

Original in F Major

8

16

23

30

38

45

52

59

65

"When the Cock begins to Crow"



"When the Cock begins to Crow" from *Orpheus Britannicus*

Original in F Major

Henry Purcell

Guitar

The guitar score is written in F major (one sharp) and 3/4 time. It consists of nine staves of music, with measure numbers 8, 16, 22, 28, 34, 40, 45, and 51 marked at the beginning of their respective staves. The notation includes chords, melodic lines, and various fingerings. There are several circled numbers (2, 3, 5) indicating specific fingerings or techniques. The score includes dynamic markings such as *p* (piano) and *mp* (mezzo-piano), and articulation markings like accents and slurs. The piece concludes with a final chord in measure 58.

"When the Cock begins to Crow"

Musical score for "When the Cock begins to Crow". The score is written in treble clef with a key signature of two sharps (F# and C#). It consists of several systems of staves, each starting with a measure number (57, 63, 68, 72, 79, 88) and a circled '8' below the staff. The notation includes various musical symbols such as notes, rests, and fingerings. A dynamic marking 'p' is present in the first system. The word 'Cresc.' is written in the second system. The score concludes with a double bar line and a fermata in the final system.